ML BULLETIN

Publication of the Magic Lantern Society
of the United States and Canada

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Thanks to all of you who wrote to commend the "new look" of the *ML Bulletin*; as promised, we're back again with more news, Society business and brief articles. In this issue, Henry "Dutch" Van Lieshout describes "A method for duplicating slides on 120 film, Joe and Alice Koch pen a tribute to American photographer Chansonetta Emmons, Jim Flanagan reports on his recent mail order sale and the peripatetic Leora Wells fills us in on two recent museum exhibits of note. All this plus a new feature in our smaller "odd number" *Bulletins*: an historic fold-out poster! We'll make every attempt to balance the diverse collecting and historic interests of ML Society members, but that means *you* have to contribute. The best way to influence the course of the *Bulletin* is by writing for it.

At last count, the following members were making the trip to London for the International Magic Lantern Convention to be hosted by the British Society April 8-10: Joe and Alice Koch, Dick Balzer, James Flanagan, Nancy Bergh, Terry Borton, and Bob Gunshanan. While some of us live-it-up in England, the remaining few will have to make due with the following itinerary until reports and photos appear in the June Bulletin:

Friday, April 8, 1983

4:00 pm- 7:30 pm	Registration and welcome Wine and cheese
7:30 pm-	Lantern show—Janet and Mike Bartley

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Saturday, April 9, 1983

10:00 am-11:15 am	Lecture Session—"The history of projection of phantoms, ghosts and apparitions"—Hermann Hecht
11:15 am-11:30 am	Coffee
11:30 am-12:45 pm	Lecture Session—"The art of collecting and finding lantern material"—Tony Dugdale
12:45 pm- 2:30 pm	Buffet Lunch
2:30 pm- 3:15 pm	Lecture Session—"Peep Shows"—Pierre Levie
3:15 pm- 3:30 pm	Break
3:30 pm- 4:30 pm	Lecture Session—"Nancy Bergh Entertains"—Nancy Bergh
4:30 pm- 5:00 pm	Afternoon Tea
5:00 pm- 6:00 pm	Lecture Session—To be filled
6:00 pm- 7:00 pm	Break
7:00 pm-	Dinner Lantern Show—"Whites Wonders"—Mervyn Heard and Company

Sunday, April 10, 1983

10:30 am-11:30 am	Lecture Session—"The history of York & Son, slide makers"—David Henry
11:30 am-12:00 pm	Coffee
12:00 pm- 4:00 pm	Auction viewing Buffet Lunch
4:00 pm-	Auction

* * *

In a recent letter to Joe Koch, Ira Franklin raised some concerns regarding members who ask for information via the *Bulletin*:

> "One thing which I would like to suggest is that when information is sought from the membership, the membership is entitled to an article or report about the information received. Those who seek information most likely have good intentions, but (sometimes) do not have enough time to use the information. At least a notice to that effect in the *Bulletin* would be adequate."

It's a point well taken, Ira. Let us remember the rules of common courtesy, members; if someone responds to your request for information, drop them a thank-you note. There are so many times that our calls for assistance go unanswered—it makes good sense to reinforce and acknowledge another's help.

* * *

Ex-MLS member George Reed writes: "I have some slides that are either now colored or only partially colored and I want to try my hand at coloring them or even making up some of my own. Can you tell me if the ink for slide coloring is still being manufactured? If so, who is making it? If not, do you know of any source where I might be able to obtain some?" I'll publish any responses to George's questions in the next issue and forward them to him. Who knows? We might even bring him back into the fold.

* * *

The debate over the invention and early history of the magic lantern continues to rage, but for many of us, the real question is not "When did it all begin?" but "Where will it all end?". Our own Grace Frederick of Cave Creek, Arizona adds an interesting new wrinkle to the story of modern magic lantern use:

> "My husband and I had a business in New York providing rear-projection slides to the networks in the 1950's and developed a special effects machine with three systems and eight motors. Our best known effect was the signature for the *Kate Smith Show* of the "moon" coming over the mountain. It looked genuine and we gave the show a choice of mountains, any size moon, moving in any direction, at any speed. All this of course was an elaboration of the first magic lantern."

* * *

We're still looking for more "plums" for future *Bulletins*. Flea markets and antique shows are few and far between during the winter (at least in this part of the country) and nothing prepares one for the coming of spring better than the revelation of ***amazing*** finds! Joe Koch was able to add two important volumes to his ML library: *The Optical Lantern*, by Andrew Pringle, (1899) and Hepworth's *Book of the Lantern*, (1899), British edition. Both were purchsed at the semi-annual Antiquarian Book Fair at the Seattle Center.

* * *

Jim Flanagan has the final word on last issue's "preservation" theme: "For some members the thrill of detailed cataloguing is work and little fun. And as far as storing areas are concerned, if I brought my boxes up from the basement and into our living space, I would preserve my slides and lose my wife!"

SAVE YOUR ORIGINALS — MAKE DUPES

Henry Van Lieshout

Many of us magic lantern slide collectors have some slides we consider irreplaceable or cracked slides we wish were whole. If you are willing to spend some time (and money), you can guarantee a longer life for your valuable slides by duplicating them on 120 Ektachrome film; the 2¼x3¼" image will work well with a little masking.

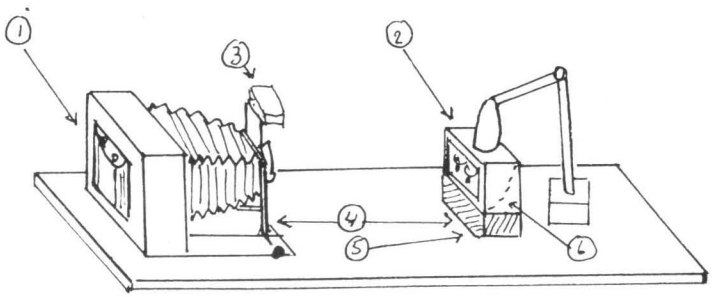
I use an old Bush Pressman, a 2¼x3¼" camera with a Rollex back and a 105mm lens. These cameras can be found in "Shutterbug Ads" (a monthly photographic collectibles newspaper from Titusville, Florida) for around $50-$75, or check your local camera store's used equipment shelf. I found mine at a garage sale for less than twenty bucks.

Next, you need a aluminum box measuring 4x5x3", available from Radio Shack for a few dollars. I cut a 1½" diameter hole in the top, taped a high intensity lamp head to it and placed a white piece of posterboard inside sloping from top back to bottom front to get a seamless reflector. This makes a good transparency box without much heat and plenty of light. A few clips on the front to hold the slide in place can be made from wood, cardboard, or paper clips; use your ingenuity.

I used an old movie titler to mount my setup, but a solid 8x30" board plus a 5" piece of two-by-four under the light box will do the same thing. With the bellows two-thirds extended, the light box is about one foot in front of the camera lens. My high intensity light puts out about 300 foot candles at 3200 K.; this means a tungsten type film should be used. Exposure time depends upon the sensitivy of the film—either 64 or 125 ASA. 1/15 of a second at f5.6 on 125ASA worked fine for me, but you should run a test to determine the best combination for your equipment.

A small electronic flash mounted above the camera will enable you to make slides from old postcards, artwork, or titles, but this will also require daylight type film.

There is nothing new or original with this setup—it has all been done many times before—but when you read this it may lead you to give it a try. It's lots of fun, too! If more help is needed, drop me a line or call evenings or weekends: (406) 452-8617, 2804 4th Avenue South, Great Falls, Montana 59405.



1. Camera with roll back and 105mm lens
2. Box, high intensity lamp, inverted slide
3. Flash for frontlit work
4. ± 12-inch separation
5. Piece of 2x4x5" for elevation
6. Internal white reflector

* * *

Editor's note: "Dutch" reports that he has made slides for several Society members, including Bob Bishop, using the method described above and that the results have been great. There are many reasons for duplicating your most valued collectibles (see *ML Bulletin*, Volume IV, #4, pp. 2-3) and a 2¼x3¼" camera will produce a larger, more detailed image than a 35mm camera and film. If you want to give duping a shot but are confused by photographic terminology, take Henry up on his offer and give him a call or take the article to your friendly neighborhood camera shop and ask for assistance.

CHANSONETTA STANLEY EMMONS: IMAGES OF THE PAST, 1858-1937

Alice and Joe Koch

Chansonetta Stanley and her two brothers grew up in an ordinary family that had lived in Kingfield, Maine for generations. All three would find fame and the brothers would go on to fortune as well.

The brothers developed the Stanley Dry Plate Process which they later sold to the Eastman Kodak Company. They maintained a photographic studio in Lewiston, Maine. Later, they moved their dry plate and photography business to Newton, Massachusetts, a suburb of Boston. Finally, they invented a steam-powered automobile called the "Stanley Steamer;" the first was built in 1898 and the last approximately twenty years later.

As a young girl, Chansonetta was enamoured of books and painting and ultimately went to the Maine Normal School. Her goal was to become a teacher. A visit to her brothers' studio in Lewiston changed all that—she went to Boston to take a course in composition and painting.

She supported herself by teaching art in several schools in Boston, married at the age of twenty-nine, and bore one child, Dorothy. After twelve years of marriage, her husband died and Chansonetta's life began to change. Visiting her brothers' studio in Newton, Massachusetts, she decided to reacquaint herself with photography. Under the tutelage of her brother Francis she became an accomplished photographer.

She visited and photographed gristmills, blacksmith shops, farm kitchens, old attics, granaries, barns, and chicken yards. Photography was to become her life's work.

By 1901 she was having exhibits of her work in Kingfield, Maine. In December of the same year, she won an award in a Boston exhibit sponsored by the "Youth's Companion Magazine." In the summertime she would wander around Maine taking pictures of a way of life that would soon vanish. The coming of electricity and the internal combustion engine were harbingers of things to come and she decided to create a photographic record of the day: lives of Maine families and communities at work, at play, in grief, and in celebration.

In the 1920's, to increase her income, Chansonetta decided to make lantern slides from many of her photographs. She made two complete sets, one dealing with Maine and the other with the Carolinas. Chansonetta did the projection work and her daughter Dorothy handled the narrating and answering of questions.

Positive prints were made from 5x7" glass plate negatives and then reduced to 3¼x4" glass transparencies. Chansonetta and Dorothy did their own tinting and eventually hand-colored over 500 slides.

These lantern slides have survived as have some 1,200 photographic glass plates, but many thousands were lost. The slides are housed at the Cutler Memorial Library in Farmington, Maine. Chansonetta Stanley Emmons' photographs are located at Colby College, Waterville, Maine, Culver Pictures, New York City, and Cutler Memorial Library, Farmington, Maine as well as in private collections throughout the country.

(Material for this article was obtained from "Down East Magazine," June, 1977, and "Chansonetta," published by "Maine Antique Digest," author M. B. Pelandeau.)

WHY HOLD A ML MAIL ORDER SALE?

James P. Flanagan, Sr.

Several Society members had reported success with mail order sales and I thought it would be a fun thing to do last winter. I had slides that were not being enjoyed by anyone and liquidating some of my collection could ease the burden of traveling to the London Convention. So I followed the lead of Dave Coffeen, Larry Rakow, and others—I tried mail order, succeeded, and developed an idea that might surprise you.

My offering was very small, only 17 lots. I used no pictures figuring our members understood terms such as sliders, levers, rollers and dissolving views. This made the mailing simple and inexpensive. I priced the items fairly and was careful to point out any imperfections. Each price included insured postage, with return privileges, no reason required. I hoped to receive several orders by mail. Instead, I received telephone calls reserving items. This was wise as the items were one of a kind and those ordered were sold within a week.

OPEN HERE

The results of any mail order offering will vary with the time of year, quality of the lots and pricing. My results—should you be considering mail order—were 15 lots sold out of 37 offered, or 40 percent. Most of the high-priced lots were sold so the net was over 40% of the value offered, even after deducting the shipping charges. London, here I come! Now for the idea I mentioned.

For about fifteen years, I have enjoyed reading about magic lanterns, writing about magic lanterns, and collecting anything I could find and afford. Building a dissolve box, with the help of Bob Bishop, allowed me to use my twin projectors and show views to friends which was great fun. But for me, the greatest pleasure was to seek out flea markets and antique stores and hunt. I usually came home empty handed but never disappointed. Golfers love the green grass and fresh air and keep swinging away even if they never get a hole-in-one. We lantern hunters get just as much fresh air and know that the fun is in the hunt. It is also fun to share.

How many members are getting along in years? Will your collection come into the hands of someone who will know its value, someone who will appreciate it? How many members have material stashed away, seldom brought out and gathering dust? Could other members make better use of some of your gems, and then pass them along again? How many members have had the fun of hunting and acquiring but now hesitate to invest further? If you liquidate some of your holdings and pass them along, you will have the means to hunt and acquire more. I would hate to have to pass up a find that was within my means when my pockets were temporarily empty. So don't hold on to all of that material which is so limited in supply. By all means, hold a ML mail order sale.

MUSEUM NOTES

Leora Wood Wells

Joseph Cornell. The primary goals of Joseph Cornell, born in 1903, were to show the beauty of the commonplace in everyday experience, to build a bridge between knowledge and art, and to interpret the relationship between the humanities and the natural world. He used his artistic talents in the creation of films, collages, and decorative boxes containing peep-show-like layers of images. He drew many of his materials from "found objects," but also took inspiration from optical toys of earlier centuries.

In its exhibit on "Joseph Cornell: An Exploration of Sources," the National Museum of American Art in Washington, D.C. includes both examples of Cornell's work and some of the prints, photographs, ephemera, and objects from which he drew materials and inspiration. Among these are a stereo viewer, a thaumatrope, and a hand-cranked flip-card "Cinematographe Jouet." There are also two hand-colored pages from *Illustrations of Natural Philosophy*, published in London in 1850. One of the illustrations shows an early vertical cylindrical lantern projecting a brightly colored square slide with a round image.

Charles Willson Peale. Peale (1741-1827), a Marylander now remembered primarily for his portraits of family groups and Revolutionary War leaders and his superb paintings of birds and animals, was also the founder of the first systematic museum of natural history and art in North America. A splendid exhibition of Peale's work has just closed at the National Gallery of Art in Washington, D.C. The catalogue, *Charles Willson Peale and His World* (Harry N. Abrams, Inc., N.Y., 1982, 155p.) reveals that between 1810 and 1822, while Peale's son Rubens was manager of the museum, magic lantern presentations on natural history topics were offered on a regular basis. Page 157 has an illustration of an ad for "Peale's Magic Lanthorn" which appeared in Paulsen's *American Daily Advertiser*, November 3, 1821. This shows an open book with the title page NATURE AND ART. The copy reads:

MAGIC LANTHORN
Will be exhibited
THIS EVENING
at eight o'clock in the
PHILADELPHIA MUSEUM,
and will continue to be
exhibited every Saturday evening.
Admittance, as usual, 25 cents—
Children half price under 12 years.

BUY/SELL/TRADE

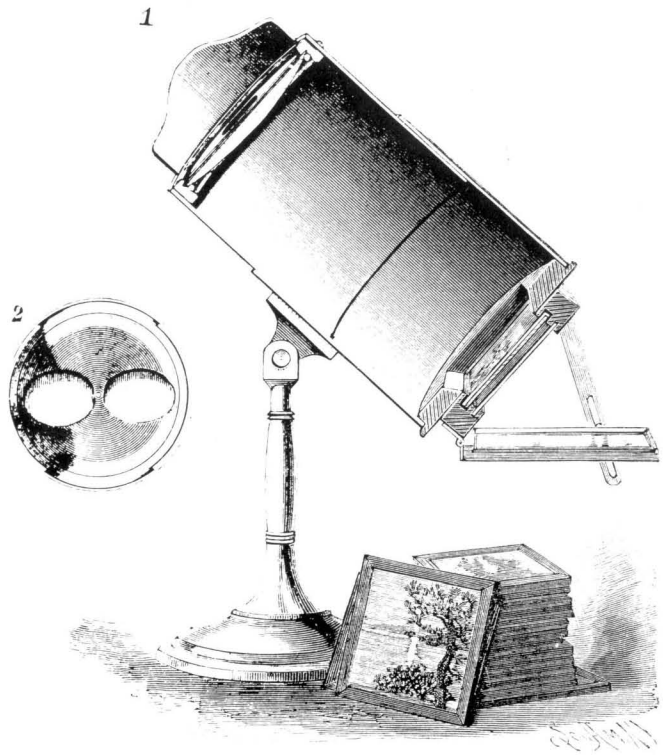
I am interested in purchasing literature, slides and lectures by and about American women who photographed foreign lands and gave slide/lectures in the U.S. on their travels. Susan Kempler, 272 West 73rd Street, New York, NY 10023.

Address Correction

Raymond Kerns	308 S. 3rd Street Richmond, KY 40475
Louis Lindauer	40 Ketay Drive No. E. Northport, NY 11731
Dick Balzer	98 Charles River Road Watertown, MA 02172

New Member

Susan Kempler	272 West 73rd Street New York, NY 10023



Instrument for Viewing Lantern Slides.

5th ANNUAL TOUR

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GREAT

DIME SHOW

New Attractions and Better Than Ever Before

TRAVELS,
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SCENES IN MANY LANDS

FROM GREENLAND'S ICY MOUNT, TO INDIA'S CORAL STRAND.

THE WONDERS OF THE WORLD.

THE BEAUTIES OF THE WORLD.

Read Carefully Every Word of the Following Programme

PART I.

THE PLANETARIUM

Will be exhibited and explained. This is an instrument (lately invented) for showing the Planets of the Solar System in their annual moti n around the Sun; it also shows their relative size and distance from the Sun, the cause of Tides, Eclipses, Change of Seasons and Signs of the Zodiac. This part will be a lasting benefit to all who desire to know more about the wandering stars that reflect the sun's light upon us by night. After this instrument has been exhibited Telescopic Views of the larger Planets will be reflected upon the canvass.

PART II.

NATURAL SCENERY

Comprises Views of some of the most Prominent Objects of Interest in both the Old and New World. All cannot travel and see these places, but whoever attends this Entertainment will see them reflected on canvas with a glow of beauty never to be forgotten.

PART III.

THE ILL-FATED SHIP

Comprises a series of Paintings, showing the sunshine and shadow of a Sailor's life.
SCENE 1.—Ship at dock in Liverpool Harbor, passengers leaving their native country.
SCENE 2.—Just out of the harbor, sailing on the blue waters of the Irish Sea.
SCENE 3.—A Storm arises, which rapidly increases; the furling and reefing of sails.
SCENE 4.—Height of the Storm, rolling on the boundless deep and struck by lightning.
SCENE 5.—Horrible calamity at sea; ship on fire; most on board perish in the flames.
SCENE 6.—The few who make their escape on a raft are now afloat on the wide Ocean.

PART IV.

The Highland Lover's Courtship for Marriage

Showing how it is done, also the result which usually follows; a caution to those about to embark in this kind of a ship.

PART V.

STATUARY

A Magnificent Collection of Statuary from the Centennial Art Gallery will be exhibited, besides other noted works of Sculpture, the beauty of which cannot be described; they must be seen to form any idea of their real beauty and grandeur. Among the many we mention "Flight of Mercury," "Ophelia," "Evening," "Forced Prayer," "Council of War," &c., &c.

PART VI.

MISCELLANEOUS

These embrace a large collection of Paintings, Artistic Gems, Dissolving Views and Transformation Scenes, which have been procured at great expense, and for faithfulness in perspective and beauty of design they stand unrivalled. The whole will be enlivened with

NUMEROUS COMIC SCENES

Electricity Without Extra Charge

A very fine Galvanic Battery is provided for any who may wish to try it. This is an excellent remedy for Rheumatism, Neuralgia and Headache. Be sure to come before the show begins if you want to try it.

Positively Everything Advertised on this Bill will be Shown

REMEMBER, THE PRICE OF ADMISSION IS

ONLY 10 CENTS FOR ANYBODY AND EVERYBODY

Doors Open at 7 o'clock. **Begins at 8 o'clock.**

WILL EXHIBIT AT